Journal of the Amateur Photographic Society of Madras.

Vol. 4.—No. 7. Price As. 8.

June, 1898.

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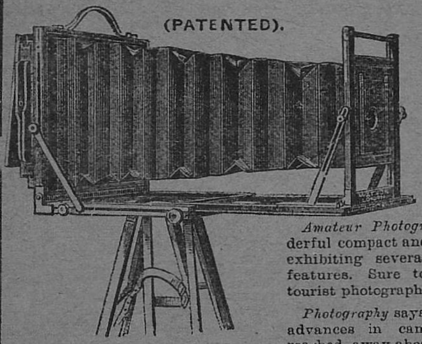

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Camera and three double slides	9	12	0	10	0	0	12	5	0	14	0	0	16	12	6	21	0	0
Rapid Rectilinear Lens with Iris diaphragm	4	0	0	4	10	0	5	0	0	6	15	0	8	15	0	11	10	0
Solid Leather Travelling Case with spring lock ...	1	15	0	1	15	0	2	2	0	2	10	0	3	0	0	3	15	0
Rotating Turntable in base, and Tripod Stand ...	2	2	0	2	2	0	2	2	0	2	10	0	2	15	0	3	3	0
	17	9	0	18	7	0	21	9	0	25	15	0	31	2	6	39	8	0

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½-plate and 7½ x 5	8½ x 6½	10 x 8	12 x 10	15 x 12
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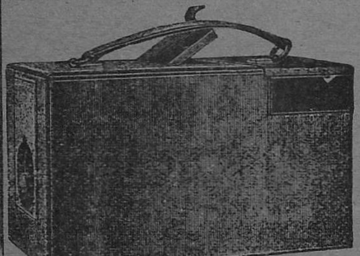

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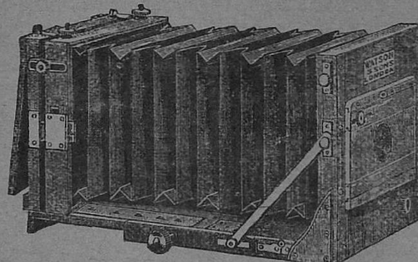

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Exposure Shutter	1	0	0	1	0	0	1	0	0
Finder	0	10	6	0	10	6	0	10	6
Best Solid Leather Travelling Case, with Lock and Key.	1	2	0	1	5	0	1	10	0
	12	0	6	12	19	6	15	6	0

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Do. do. 1/1 do. ...	11	8	1	10
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Do. do. ½ do. ...	7	8	1	2
Do. do. 1/1 do. ...	12	0	1	12
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Do. do. ½ do. ...	——		2	0
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Do. do. ½ „ ...	3	0	0	8
Do. do. 1/1 „ ...	4	0	0	10
[illegible]een enamelled, gilt bevelled edge, C-D-V. ...	——		0	7
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Do.	do. 24 half	„ ...	1	12
Do.	do. 48 „	„ ...	3	4
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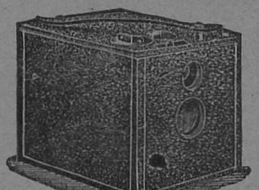

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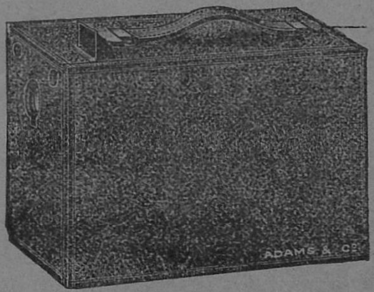

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Vol. 4. No. VII. **June, 1898.**

Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

THE Honorary Secretary has asked us to call attention to the list of members and their addresses which is issued with this number of the *Journal*. Several complaints have recently reached him that members do not receive their copies of the *Journal* regularly. He is most anxious that there should be no cause of complaint in this respect and would ask members to examine their addresses as given in this list and send any corrections that may be necessary. Changes of address should always be communicated to the Honorary Secretary. All members not in arrears with their subscriptions are entitled to a copy of the *Journal* and if they do not receive it they should send a post card to the Secretary who will at once attend to the matter.

WE regret to have again to go to press without a picture. We ought to have received prints from home long before now but for some unexplained reason they have not come to hand. Enough photographs have now been sent home to last for about a year but the firm which produces them seems to be in no hurry to let us have the reproductions. We can only ask our readers to have patience a little longer.

IT seems a great pity that so few of our members take part in the monthly competitions. There are usually only two or three exhibitors at the monthly meetings and though some of the work shown is of excellent quality, the quantity is by no means all that could be desired. In selecting subjects for these competitions every endeavour is made to fix on those that are equally suitable for all parts of the country, but very few pictures from up-country members reach the Honorary Secretary. A few [illegible] may object to the criticism [illegible] *Journal* [illegible]

know that these criticisms are most useful and we could point out several cases in which a marked improvement was admittedly due to the help received from these critiques. Our Society is at present very flourishing as judged by the number of the members, but it can hardly be said to be equally flourishing if it is to be judged by the work produced by the members. It is perhaps a little hard to judge by what happens in the hot weather when few have the courage to enter the dark room and fewer still would attempt such work as Mr. Dunsterville reported upon and exhibited at last meeting. Now, however, the back of the hot weather is broken and we appeal with some confidence to our members to let us see more of their work at our monthly meetings.

THE editorship of the *Journal*, we regret to say, has again had to change hands, Mrs. Leet Palk having resigned the post in view of her leaving Madras at an early date. We can only express our hope that her visit home will be a very pleasant one and that on her return to Madras she will again be able to help the Society as efficiently as she has done in the past.

WE would call the attention of our readers to Mr. Hutchinson's letter printed amongst our correspondence. Mr. Hutchinson is the author of a number of books, including "The Autobiography of the Earth," "Prehistoric Man and Beast" and "Marriage customs in many lands." He has, at present, in preparation two volumes entitled "Primeval Scenes" and "The Human Race" and it is for the latter of these that the photographs are desired. We would also call attention to the letter from the Editors of the *Photogram*.

HEARTY congratulations to Mr. Dunsterville on his election as a fellow of the Royal Photographic Society.

PSEUDO-PHOTOGRAPHIC ACTION.

LAST June Dr. W. J. Russell read before the Royal Society a paper on the action exerted by certain metals and other substances on a photographic plate. This paper he has now followed up in the "Bakerian Lecture" entitled [illegible] experiments on the action exerted by [illegible] other bodies on photographic [illegible] such general importance to all photographers that it seems worth while dealing with it at some length.

While repeating Becquerels experiments on the photographic action of uranium salts, Dr. Russell found that when a perforated zinc screen was used to shade parts of the plate from the influence of the uranium radiation the effect produced was exactly the reverse of what had been expected. The parts shaded by the zinc showed, on development, strong photographic action while the unscreened parts showed no such action. On following up this strange result Dr. Russell found that the zinc alone, especially if the surface was freshly polished, could affect a photographic plate placed near it and kept in the dark. Following up this discovery he found that many other metals had a similar action amongst which may be mentioned mercury (afterwards shown to be active only when impure) magnesium, cadmium, aluminium, and lead. As regards some of these he had been anticipated by M. R. Colson, but the two had worked quite independently. His experiments were next directed to examining what substances could be used to screen plates from this effect. He found that even the thinnest sheet of glass acted as a perfect screen but that the action took place readily through celluloid, sheet gelatine, gutta-percha tissue, collodion, parchment, gold beaters skin, and tracing paper, even when blackened with Indian ink. Ordinary cardboard was transparent to the action but when soaked in certain solutions such as alum, zinc sulphate, or quinine sulphate it became quite opaque.

Experiments with varnishes led to the remarkable result that certain of these were themselves very active. Thus copal varnish was found to be more active than zinc and many other similar substances have a fairly vigorous action. The action of printer's ink is of considerable interest and many experiments were made with printed matter. The inks used by different papers were found to differ considerably. Some, such as that used in printing the *Westminster Gazette*, being very active while others, such as that used on the *Echo*, not being active at all. This action of printer's ink explains what has long been a mystery to photographers, who have found on negatives distinct traces of printed matter when, for want of plain paper, they had wrapped these negatives up in an old newspaper. We have seen such negatives completely ruined by large areas of printed

matter clearly outlined on them. To produce this effect it is not necessary that the printed paper should touch the plate, but, on the other hand if two plates are placed face to face and then wrapped up in the paper they will not be affected as the glass acts as a perfect screen. Another point of practical importance is that whereas white cardboard is inactive common strawboard is very active, and many kinds of brown paper are also active. From personal experience we may add that some samples of French white foolscap are also very active.

Since this paper was read, Dr. Russell has continued his researches and the results were communicated to the Royal Society in the Bakerian Lecture delivered on March 24. The new experiments were first directed to trying to trace the active agents in copal varnish and printer's ink with the result that these were found to be boiled oil and turpentine, both of which act with great vigour. This having been settled attention was next turned to the question of whether or not the action was due to a vapour given off by these bodies. It is not necessary to go into the details of the experiments but the result was to demonstrate conclusively that the action on the photographic plate was produced by a vapour coming from the substance. Similar experiments showed that this held good also of the zinc and other active metals. In the case of zinc it was shown that the vapour could be driven by a current of air through a tube a foot long and still affect a sensitive photographic plate.

In an addendum, dated March 24, Dr. Russell points out that while many essential oils such as peppermint, lavender, cloves, eucalyptus, and cajeput are active, mineral oils, purified petroleum spirit, alcohol, ether, and the esters are, when pure, quite inactive. The terpenes (the active substances in the essential oils) are very active but oxidised bodies even those nearly related to the terpenes such as terpinol and camphor are not active. The difference of activity of the ordinary oils seems to follow their oxygen absorbing powers. To show that the subject is by no means exhausted Dr. Russell mentions at the end of his paper that while pure alcohol is inactive, it can be rendered active by placing in it some strips of bright zinc foil and leaving these in for a few days. Careful filtration does not destroy this activity neither is it entirely destroyed by distillation.

NOTES BY THE WAY.

We propose to include under this heading month by month anything of interest that we can find in the other photographic papers and to make comments thereon; we trust that this new departure may prove useful to our many members who do not see any Journal but our own.

We first note a letter from the Honorary Secretary, South London Photographic Society to *The British Journal,* and other papers concerning "Society excursions and annual dinners," here is a point upon which we may say a few words as attempts (which have always proved failures) have been made in our own Society to arrange for an excursion to some easily get-at-able place such as Vellore: the letter remarks that many Societies have a great deal of difficulty in getting a respectable or any attendance at the outings arranged for. This has been our difficulty on the several occasions when attempts have been made in our own Society—never more than two members have signified a wish to join in the excursion.

Cannot we put our heads together and once more endeavour to arrange an outing during the coming cold weather. As an inducement medals might be offered for the best pictures taken during the excursion, the best being reproduced in the Journal; it might perhaps be undesirable to allow the medals to be given at the cost of the Society as so few would have the opportunity of joining in the outing, but we are sure there would be no difficulty in getting some of our leading members to offer a medal for such competition.

As for the annual dinner, we had one for several years running and it was, we presume, only given up for the present year through unavoidable circumstances; we hope that the present energetic Secretary will see that the dinner is held next January and regularly in future during his years of office, which we trust may be many.

The recent International Exhibition held in London at the Crystal Palace under the auspices of the Royal Photographic Society seems to have been a very great success—everyone apparently did his level best to ensure a record exhibition, but the one, whose efforts stand out above all others, is Mr Child-Bayley, the Assistant Secretary of the Society—it fell to his lot not only to generally organize the show but to compile the Illustrated Catalogue which is (we quote from a paper) "without a doubt the finest of "the kind which has yet been brought out and is a "valuable volume in itself." Another Journal says—"The catalogue is a magnificent work; a record of "the history and a demonstration of the present position of photography: a book which should be in "the possession of every photographer a[illegible] "form the principal referen[illegible] "photographi[illegible]

Such remarks as these must compensate Mr. Child-Bayley for the enormous amount of work he must have devoted to the compilation of the catalogue.

However, merely to show how differently the same thing may strike various people, we give, as a change from the practically unanimous chorus of praise, an extract from a private letter received from one who has practised photography for the past 25 years or more.

"I went to the Crystal Palace Photographic "Exhibition last week, but it was only the same old "thing—I went down with * * * * * * * *, but we "were back in town in two hours, so that you may "judge the show is not up to much."

The Eastman Co.'s recent advertisement of "a simple system of toning" is quite a new idea and it would be a very useful thing if one of our members now happily located on the hills (Madras is somewhat warm at present for experiments with gelatine p. o. p.) would be so good as to give the formula a trial in the 6 different ways, write a report of the way in which the prints behave, time of toning, &c., &c., and send the report and resulting prints to the Honorary Secretary for exhibition at one of our meetings.

The *standard* is made up as follows:—

Chloride of gold	1 grain.
Sulphocyanide of Ammonium	10 grains.
Distilled water	12 ounces.

The quantity of the toning bath is regulated by the number of prints to be toned and should be sufficient in each case to enable the operator to easily manipulate the prints.

After the preliminary washings, the prints to be toned should all be placed in the toning bath at the same time and allowed to remain there for about 8 minutes. The operations of fixing, washing, &c., differ in no way from the usual routine.

One grain of gold will give

6	half plate prints a	cold purple black tone.
12	"	cold purple brown tone.
16	"	warm purple brown tone.
20	"	brown tone.
32	"	red brown tone.
48	"	red tone.

The *standard* bath (see above) has to be used full strength to give the prints the cold purple black tone, and must be diluted as follows for the other tones by adding plain water

to 24 ounces	for over	6 up to 12	prints.
36 "	for	12 " 18	"
48 "	for	18 " 43	"

Of course if you wish to tone 12 prints to a cold purple black tone, you must make up twice the above quantity of *standard* toning bath, *viz*:—

Chloride of gold	2 grains.
Sulphocyanide of Ammonium	20 "
Distilled water	24 ounces

... for increased quantities of prints for other

It is very satisfactory to hear that at last an attempt is going to be made to put acetylene lighting on a proper and safe footing: the authorities of the Imperial Institute are to hold an exhibition of apparatus and appliances for the generation of acetylene gas and its adaptation for lighting purposes.

A committee has been appointed by the Council of the Society of Arts to ensure that no apparatus shall be put on exhibition unless it has first been proved to be as nearly as possible absolutely safe.

The exhibition is to open in this month and continue open until the end of August, and out of such a show as this will be we ought to get a safe, satisfactory light—it is to be hoped that the committee will issue a report on the several systems admitted to the exhibition and give some account of the candle power of each system: we may then set to work to get a better light for the Society's lantern and give more frequent lantern shows.

Beginners in photography will find some exceedingly useful information in an article signed by the well-known W. K. B. in the *Photo Beacon* upon the art of choosing a lens.

W. K. B. lays particular stress upon the principal point which is—the focal length of the lens: other things being equal, the larger the aperture with which a lens will define sharply the more useful is the lens, and the more uniform the definition throughout the field with a given aperture the more *generally* useful is the lens.

For the great majority of work the most suitable focal length is somewhat greater than the diagonal of the plate—say from one and a quarter to one and a half times the longest side of the plate, *i.e.*, for half plate=9 inches.

The necessity for, or advantage of, rectilinearity needs no mention: all modern compound objectives are practically rectilinear and even single lenses of the above focal length give no perceptible distortion, if used with discretion. Other useful details are given in the article, but the above points are those which more immediately concern a beginner.

W. K. B. also contributes to the *Photographic Times* an article upon a subject which appeals specially to all workers in such a climate as we enjoy upon the plains of the Madras Presidency. The subject is "Frilling, Blistering, Melting and Running of the Films of Dry Plates."

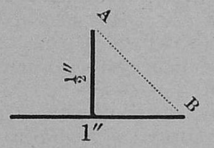
We have recently been engaged in making a series of 40 transparencies upon a well known brand of slow plates, a brand which we invariably recommend to photographers on every possible occasion—but even these plates failed in a small degree to keep their usual firm consistency throughout all the necessary operations of development, washing, fixing and final washing, and it became necessary in about 20 cases out of the 40 to soak the washed negative in rectified spirit in order to abolish the marks of frilling which in some had penetrated at least half an inch from the edge of the plate.

For the details given by W. K. B., the reader is referred to the article itself, which is fully reprinted in this number of our *Journal*.

Has any member ever lost his set of stops, or do our members ever check the focal length of their lenses as compared with the apertures in the several stops supplied with their lenses? Readers of the *Journal* will remember that two of our members in 1897 obtained from home new lenses with Iris diaphragms, of which it was found that in each lens there was only one aperture marked with its correct U. S. number—see page 83, *Journal* for June 1897.

The question at the head of this note is asked because there is an article by Mr. Vevers upon "A set of stops and how to make them" which gives the clearest directions we have ever seen. He first points out how to find the equivalent focus of the lens to an extent near enough for all practical purposes. Measure the distance between the optical centre of the lens (the back surface of a single lens or the diaphragm slot in a doublet) and the image of the sun or a very distant object when sharply focussed on the ground glass of the camera—or measure the distance between any object (focussed sharply the full size) and the ground glass, such distance to be divided by four.

Supposing the equivalent focus is found to be 8 inches and you require a set of stops beginning with No. 4 U. S. or f_8, working up to U. S. 256 (f_{64}) in regular order, you draw a line one-eighth part of the focal length (in the present case $\frac{1}{8}$ of 8 inches equals 1 inch), divide it by two and draw a perpendicular of half the length ($\frac{1}{2}$ inch), join the two ends and measure the diagonal A. B., the diagonal is then No. 8 or $f_{11\cdot3}$.—The rest of the stops are obtained by alternately halving No. 4 and No. 8, see sketch and figures below:—



The bottom line 1″ represents the diameter of stop U. S. No. 4, f_8, for lens of 8 inches equivalent focus: draw a line from centre of bottom line $\frac{1}{2}$ inch in length and join A. B., the line A. B. (almost exactly $\frac{45}{64}$ inch) represents stops U. S. No. 8 or $f_{11\cdot3}$: we can now at once put down the rest of the stops without further calculation, thus

U. S. No. 4 or $f8$	$= 1$ inch	as found above.
" 8 or $f11{\cdot}3$	$= \frac{45}{64}$ "	as found above.
" 16 or $f16$	$= \frac{1}{2}$ "	half of No. 4.
" 32 or $f22{\cdot}6$	$= \frac{11}{32}$ "	" 8.
" 64 or $f32$	$= \frac{1}{4}$ "	" 16.
" 128 or $f45$	$= \frac{11}{64}$ "	" 32.
" 256 or $f64$	$= \frac{1}{8}$ "	" 64.

and so on for any equivalent focus or aperture.

Experiments have been made by Mr. Gaedicke as to the length of time and amount of water required to free a gelatine plate from hypo solution after fixation: it was found that if a half plate after fixing had the adherent hypo rinsed off it and were then placed in an ordinary half plate dish with $3\frac{1}{2}$ ounces of clean water, the dish being occasionally rocked, 6 changes of water at intervals of 5 minutes completely removed all the hypo from the film.

It should further be noted that, when alum was used for hardening the film after rinsing off the adherent hypo, it was found that more than 20 changes of water as above were required before the last trace of hypo disappeared! It is therefore recommended that plates should be properly washed after fixation before the film is hardened with alum.

THE GORGEOUS EAST—A ROUNDEL.

(In lieu of a picture for the half-yearly competition.)

The Gorgeous East, where sun and sky,
Temples and towns in radiance lie,
Where grace of tropic trees and flowers
The land with Eastern splendour dowers—
To charm the photographic eye:

Where peoples picturesquely ply
Their patient trades, to sell and buy,
Secure beneath Britannia's powers—
The Gorgeous East!

But when the famished millions cry,
When plague and pestilence are nigh,
When war runs red, and treason cowers,
And weary creep the leaden hours;
Then does that word its sense belie—
The Gorgeous East!

C. S. M.

OUR HOME LETTER.

May 17th, 1898.

One great event of the past month has eclipsed all others, and put them entirely into the shade. That event, one need hardly say, is the International Photographic Exhibition under the auspices of the Royal Photographic Society at the Crystal Palace. The show was opened by the Prince of Wales, who displayed great interest in many of the exhibits. There has been a large attendance on the part of the public, and everybody pronounced the exhibition an entire success. The whole of the north and south naves of the Crystal Palace were occupied with exhibition of pictorial photograph[illegible] show cases of different [illegible] apparatu[illegible]

pressed into service to accommodate the large historical collections which had been gathered together at great trouble and expense especially for this important event. One may say that nearly all the principal manufacturers and merchants were represented. Plates and sensitized paper makers, manufacturers of lenses, cameras and apparatus galore had arranged their wares in the most tasteful manner conceivable on tables or in alcoves of every pattern. It would be impossible to allude to them in detail without occupying several numbers of this Journal. Indeed the catalogue itself is a bulky volume more than an inch thick. As to the collection of pictorial photographs, here also was to be found an immense gathering of pictures from practically all the best known photographers in the United Kingdom and abroad. It was interesting and instructive to see a complete assembly of the works of such men as H. P. Robinson, F. M. Sutcliffe, Craig Annan, and others for it became possible as at no previous exhibition to compare earlier and later productions, to follow the style of the artists under different conditions, observing how different influences had been at work changing or modifying the method of treatment from time to time. Then in the historical section it was exceedingly profitable to examine the earlier apparatus, and the first sun pictures produced by Fox Talbot, Daguerre or Nièpce; to follow evolution step by step, noticing how from crude beginnings great results have followed, how the god, Helios, at first sent but a feeble ray, which gradually, however, became strengthened to a glorious beam of light. I am tempted to linger on this topic, but must pass to other matters, repeating again that the exhibition was an entire success, and will no doubt lead to increased interest in photography on the part of many, and more general recognition as regards the public in general.

Some investigations have been recently made by Dr. W. J. Russell, and from his experiments it appears that certain metals have the property of giving off, even at ordinary temperatures, vapours which effect a sensitive photographic plate. This vapour can be carried along by a current of air, and has the power of passing through thin sheets of such objects as gelatine, celluloid, collodion, etc., in fact, so transparent are these bodies to the vapour that even after it has passed through them, it is able to produce clear pictures on the surface of the metal from which it came. Organic substances are also active in the same respect. Linseed oil, olive oil, essential oils are more or less active. Mineral oils, petroleum spirit, alcohol, ether, benzine, etc., are unable to produce any action. These investigations which Dr. Russell has not yet completed, may throw much light upon the strange markings which from time to time have been discovered upon dry plates, and often attributed to less likely causes.

I must also mention the investigations of Mr. [illegible] ...gard to latent images. It appears that [illegible] ...d upon a sensitive film [illegible] With the ordinary image we are fully acquainted, but it appears that when after exposure a plate is placed immediately in the hypo without previous development and fixed, it is then possible to obtain upon it an organic image by treatment with a physical developer or intensifier. The one that Mr Sterry employed was that described by Mr. J. B. B. Wellington in a former number of "The British Journal Almanac." It is prepared as follows:—

Silver nitrate	... ...	100 grains.
Water	... ...	2 ounces.

Add to this 240 grains of sulphocyanide of of ammonium; a precipitate is formed which is again redissolved. On diluting this to ten ounces with water another precipitate is thrown out. Now dissolve this precipitate by adding hyposulphite of soda to the solution. This constitutes the stock solution. Take

Stock solution	... ...	1 ounce.

from usual stock solution

Pyro...	... ...	3 grains.
Sulphite of soda	... ...	12 „
Ammonia	... ...	6 minims.
Bromide	... ...	2 grains.

From five to ten minutes will produce a dense negative from a very thin one without staining in the slightest degree. More ammonia may be added from time to time if not sufficiently energetic.

With this I must draw my letter to a conclusion.

MATTHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 3rd June, 1898.

THE PRESIDENT:

MR. C. MICHIE SMITH,—*in the chair.*

An unusually large number of members and visitors were present at this meeting, the attractiveness of the subject for the demonstration probably being largely responsible for such a good attendance.

PICTURES FOR THE MONTH.

Several excellent pictures of "Foliage" were shown by Surgeon-Major-General Sibthorpe and the President. An additional picture "On the rocky beach" by The Elaya Rajah of Travancore was also exhibited.

NEW MEMBERS.

Surgeon-Major Carruthers was proposed by Mr. Dunsterville and seconded by Mr. C. E. Phipps; Mr. A. Ramsden was proposed by the President and seconded by the Honorary Secretary. Both these gentlemen were elected unanimously.

Demonstration.

The President gave a most interesting resumè of the Joly process of colour photography. Lantern slides done by this process which had been sent out by Mr. R. Ll. Jones were shown, the natural colours appearing very clearly and accurately. A lecture on this subject was given some time ago by Mr. R. Ll. Jones so the following short outline of the process will serve to remind readers. When a ray of white light is passed through a prism, it emerges as a coloured band known as the spectrum. The colours in this band are red, orange, yellow, green, blue, indigo, and violet By superposing these colours it is possible to reproduce white light. Maxwell has shown that only *three* colours are really present, and that the other colours, and also white, can be formed by a mixture, in proper proportions, of these three, which are termed primary colours. Any colour may be considered as white from which certain of its constituents parts have been absorbed or withdrawn, therefore, it is possible by means of the three primary colours (red, green and violet), to form any colour whatsoever. This principle is utilised in the Joly system. The process as practically carried out, is to take a photographic negative in the ordinary camera. During the exposure the film side of the negative must be in contact with the lined side of the "*Joly Taking Screen*". From this negative a transparency is made by ordinary photographic processes. This transparency when viewed through the "*Joly Viewing Screen*" shows the true normal colours in the photograph.

The "*Joly Taking Screen*" and the "*Joly Viewing Screen*" are glass plates which have the primary colours ruled in lines side by side very closely together, these lines are so closely ruled that it is impossible to distinguish them separately with the naked eye.

Certain modifications from the above general description have to be introduced in working this process —these are best explained by the following quotation from The Natural Colour Photo Co.'s circular.—

"It is well known that a photograph taken on an ordinary plate is the result of the action of the blue, violet, and ultra-violet *invisible* light reflected by the object, the plate being almost insensitive to green and red light; now in taking a *colour* photograph, it is clear that the plate used *must* be sensitive to red, yellow, and green light as well as to blue and violet, while ultra-violet light must *not* be allowed to act at all; and, again, in order that the colours may be correctly reproduced the densities of silver deposit on the negative in the pure whites of the object under each of the lines of the taking screen must be *equal*. All these conditions can be fulfilled by using special dry plates and an interceptor (a piece of tinted celluloid) in the lens to cut off the ultra-violet, which at the same time is specially tinted if necessary to bring the photographic action for white under each of the lines into equality."

It may be added that the "Joly" screens, interceptor and dry plates are to be had from—

The Natural Colour Photo Co. Ld.,
12 Gt. Brunswick Street,
Dublin.

or from their London Agents—

Messrs. Newman & Guardia, Ld.,
92, Shaftsbury-Avenue, W. C.

Miscellaneous.

Mr. Dunsterville showed some prints on the Nepera Velox Carbon paper: he said his trial has not been very successful as he only got three decent prints out of twelve pieces of paper, the first two and last pieces of paper exposed. He had used ortol somewhat stronger than he always used for bromide paper, but all the prints but the three decent ones were terribly stained and fogged—the only reason he could assign for the failure was that the paper might have been damaged, as the dealer who sent out the paper from London had allowed the package to remain for 7 weeks in the London Docks awaiting shipment by a line of steamers that did'nt call at Madras! The paper is very like ordinary bromide paper.

Mr. Dunsterville showed some transparencies and opal prints made on "Novitas" paper, printed and toned like ordinary collodio-chloride paper, fixed and washed and then transferred first to a sheet of prepared paper supplied with the "Novitas" packet, and then gummed on to opal or plain glass: he had found considerable difficulty in persuading some of the prints to leave the original paper and also in getting the prints to adhere to the special transfer paper: on the whole he was not prepared to recommend the use of the paper to members of the Society, but his troubles might possibly have been caused by the paper being somewhat stale for reason specified in regard to the Velox paper.

Mr. Dunsterville showed some prints upon Barnet P. O. P. recently received from home: the toning bath had been made up in exact accordance with the formula supplied with the paper, but the results were exceedingly unsatisfactory, double tones and an unpleasant final colour forming even on those prints that were allowed to remain the longest time in the toning bath.

Mr. Dunsterville further showed prints on ready-sensitized albumenized paper obtained from home and remarked upon the satisfaction one felt in using paper that was not in any way affected by the heat of the washing waters.

He also showed prints on some of Morgan and Kidd's bromide paper recently received from that firm —the prints were on their platino mat paper, cream crayon, and white enamelled paper—they had been developed with ortol as usual.

The President exhibited two sheets bromide paper which had been printed by contact and developed in the ordinary way, strange to say the prints had out blank, not a trace of image being ... pieces of paper taken fro... ing and develo...

all right. It appeared that these sheets were for some reason uncoated.

The President also showed negatives which had never been exhibited to light at all until after fixing!—these were illustrative of the action of zinc and turpentine on unexposed plates. An article referring to this phenomenon appears in this month's *Journal* and will be found of interest to all who have to deal with photographic plates.

The President also showed photographic records of the Seismograph at the Madras Observatory.

NEXT MEETING.

The next meeting will be held in the Masonic Hall on Friday 1st July at 6 p.m. Members are requested to bring with them to the meeting anything of interest.

The picture subject for next meeting is "A Bird."

The picture subject for August is "A Bazaar Scene."

CORRESPONDENCE.

THE EDITOR OF THE JOURNAL,
Amateur Photographic Society of Madras.

Wanted Photographs.

DEAR SIR,—I am collecting photos for a scientific book dealing with the human race and should be very much obliged if you could help me in any way by obtaining good clear and strong photos of men and women of any and all countries—*especially large ones.* I shall reproduce them about 9 x 6 inches by half-tone blocks. Would you be so kind as to bring this to the notice of your Society? Any photos lent to me (or which I may purchase) will be fully acknowledged under each photo. In order to avoid extra expense I wish to obtain photos by amateurs as far as possible, but where necessary I will pay for permission to reproduce, perhaps in some cases enlargements could be made for me and I shall be pleased to hear from any members of your Society who may have suitable photos, probably some have been in foreign countries.

Believe me,
Yours faithfully,
H. N. HUTCHINSON.

WESTMINSTER,
LONDON, S. W.,
February 23rd, 1898.

DEAR SIR,—We are now making preliminary arrangements for our Annual Photograms of 1898, and shall be greatly obliged if you will kindly draw the attention of your readers to this fact, and ask them if they will submit their latest works to us, with a view to their being reproduced in its pages. The work will be carried out in practically the same style, and on the same lines as our three previous Annuals, only we shall, this year, devote considerable space to the Royal Photographic Society's Exhibition now open at the Crystal Palace, and considerably more [illegible] will be given to the American section. We [illegible] to introduce to the world one or two [illegible] of great ability, and to [illegible] the leading American professional photographers as well as American Amateurs. The criticism, as heretofore will be in the able hands of Mr. Gleeson White, while the French section will be dealt with by Monsieur Robert Demachy, and the American section by Mr. Alfred Stieglitz and the Editors of the Photogram. All pictures for use in the Annual must be in our hands not later than the 1st September, and if they can be here before that date, we shall be very pleased.

Trusting you will kindly draw your readers' attention to this, and thanking you in anticipation.

Yours faithfully,
The Editors of the Photogram.

6 FARRINGDON AVENUE,
LONDON, E. C.
April 30th, 1898.

SIR,—Under the heading "Buddha Relics in Travancore" you must have read in "The Madras Mail" Supplement of the 29th ultimo a contribution by a Travancore official giving a detailed description of an ancient and interesting temple in South Travancore which "the Brahmins have appropriated and adapted to their purpose." I have seen this venerable and weather-bitten shrine myself. Many years ago during one of my photographic outings in the southern districts of our picturesque country I was attracted by this interesting rock-temple. Going thither one fine morning camera in hand I exposed a plate almost against the sun as the temple faces the west. The result was nothing extraordinary. Still I had the satisfaction of having added to my collection of photographs one of a building of such classical interest. Now that its description has appeared in the leading newspaper of the Presidency it must greatly arouse the interest of its numerous readers not excluding the photographing public. Now to interest them the more, especially the latter class, I have much pleasure in enclosing a bromide print which if found satisfactory may be reproduced in your *Journal* for the further delectation of its wide circle of readers.*

Believe me,
Yours truly,
RAMA VURMAH.

BANGALORE HILL,
TRAVANCORE,
9th May 1898.

Double Coated Plates.

SIR,—I see that Mr. Matthew Surface, in his *Home letter*, dated 18th April, states that "in practice "double coated plates will be found better than "backed plates, because there is far greater latitude "in exposure."

I don't think he would say so if he had much work to do in this climate. As you are aware in December last I went on a tour of some thousands of miles and exposed some dozens of 3 different kinds of plates, *viz*:—

1. Wrattens' Instantaneous plates.
2. Edwards' backed (Anti-halo) plates.
3. Sandell double and treble coated plates.

---

* NOTE :—The print will be shown at the next meeting of the Society.—*Ed.*

At the February meeting (I think it was) I showed results on the several plates and there was really nothing to choose between them: the Edwards' backed plates certainly had the severest trial and I do not believe that any plate, whether backed or treble coated, could possibly give a better result or one more free from halation than the picture looking out of Akbar's tomb through the doorway with the pierced windows, which I believe you propose to use as an illustration for the *Journal* before long.

Wrattens' plates unbacked gave most excellent results as usual and if one took the trouble to back them, I think they would be perfect.

Sandell multiple-coated plates are a trifle uncertain, the upper film seemed a little soft and frequently frilled and left the other films: they also take a terrible time to fix and wash. Many of them yellowed in parts on drying, why I don't know.

Yours faithfully,

F. D.

MADRAS,
18th May 1898.

EXTRACTS.

Depth of Focus in Hand-Camera Lenses.

IT is not necessary to explain to the average photographer what is meant by the term "depth of focus," although, accurately speaking, it is a property that does not exist in a perfect optical instrument, and, in a sense, its presence may be taken as indicative of inferiority. Thus, a lens that will render objects at considerably different distances all in equally good focus does so rather because it is incapable of rendering any one plane sufficiently sharp to mark it out from the rest than because it possesses any special quality. In this sense it will be readily intelligible that, while in an astronomical objective depth of focus would be distinctly a defect, in a photographic lens it is, on the contrary, a quality to some extent desirable.

A perfect lens can only render objects in one plane perfectly sharp at the same time, and the more perfect the instrument, that is, the finer its defining power in that one plane, the more readily will the absence of "depth" be noticeable, as the slightest departure from *absolute* focus will be thus rendered more appreciable. But in photographic processes the power of microscopic definition is not necessary, because our films are as incapable of reproducing it as the eye of recognising it, and thus it happens that any degree of fineness beyond a certain point is lost in the photograph, although the lens may be capable of giving it. In speaking, therefore, of depth of focus, it must be understood that we are dealing with a degree of sharpness that the plate is capable of rendering, and the printing surface of presenting to the eye, in a form that the latter accepts as quite sharp enough to satisfy it. In actual practice this degree of sharpness, or rather the want of absolute sharpness permissible without offending the eye, is usually measured by taking the limits between which the focal plane may be shifted without causing what should be a theoretical "point" to assume larger proportions than the one-hundredth of an inch, or before the crossing rays exhibit, to use the technical phrase, a circle of confusion measuring one-hundredth of an inch.

The depth of focus of any lens quite regardless of its character and construction can be easily calculated, as it depends entirely upon its focal length and angular apeture, and not in any way upon its curvature or the number of its combinations. Although a rapid rectilinear lens would in all probability cover a larger area than a single plano-convex lens of the same focus used with the same sized stop, it would have no advantage whatever over the latter in the matter of depth of focus, and in this respect the most modern lenses of anastigmatic construction are on the same terms, unless, indeed, their more perfect definition in other respects does not rendered their want of "depth" more noticeable by contrast.

The usual mode of describing the depth of focus of a lens, more particularly applied of late years to hand-camera lenses, is to state the distance beyond which all objects are in apparently equally good focus; and the ordinary process by which this is arrived at is by multiplying the square of the focal length by 100 and dividing the product by the diameter of the stop. To find the distance beyond which all objects are in focus using a 5-inch lens at f-8, we have the formula $5 \times 5 \times 100 = 2500$, and then $2500 \div 8 = 312{\cdot}5$ inches, which, reduced to feet, represents, 26 feet and half an inch. This is practically near enough for all purposes; but, as it is based on the calculation that the absolute focus of the nearest object does not vary from the equivalent focus or infinity by more than the one-hundredth of an inch, it is obvious that a more correct plan would be to fix the absolute focus midway between the distance and foreground. This, however, would necessitate a little more calculation without any very tangible advantage.

It will thus be seen that, the depth of focus being proportionate to the focal length of the lens, it exists—in the limited sense we have spoken of—to a greater degree in short-focussed lenses than in long. Thus, if we perform the same calculation as that given above with lenses of 3 and 8-inch focus, respectively, we shall find that the distances, in either case, beyond which all objects are in relatively equal focus will be 9 feet and 66 feet.

Now, the practical bearing of this upon hand-camera work is just this: If the results are required simply for mounting in an album or scrap book, the definition obtainable by this method of calculation is all that can be required, assuming, as has been done, that the eye, or the printing surface, or both, are incapable of discriminating beyond the one-hundredth part of an inch. But, if the negatives are required for lantern slides, or, as is nowadays very frequently the case, for subsequent enlargement, an entirely different condition of things arises. The depth of focus will be altogether altered if the same equality of definition is required.

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For instance, taking the calculation in connexion with the 5-inch lens, and assuming, as would actually be the case, that, in the foreground objects, the diffusion of focus had reached its full permissible limit, namely the one-hundredth of an inch, clearly, if this negative be enlarged to, say, four diameters, the dimensions of that "point" would be further increased to the one-twenty-fifth of an inch, a size that would come very appreciably if not disagreeably within the discriminating powers of the eye. In order, therefore, to keep within the allowable limits of departure form absolute focus, it is necessary, for purposes of enlargement, that the "circle of confusion" in the original negative, be made pr[illegible]ably smaller, that, in fact, it should [illegible] four-hundredth part of an [illegible] proportionately sm[illegible]

foreground must be cut away to a greater distance, either of which remedies may be resorted to, according to convenience.

Still keeping to the 5-inch lens, and assuming that the results are required to bear enlargement to four diameters without offending the eye by passing the one-hundreth of an inch limit, we find by calculation that we may either reduce the aperture from *f*-8 to *f*-32 and retain the minimum distance of foreground objects at twenty-six feet; or, if for the sake of rapidity of exposure the aperture of *f*-8 is necessary, then we must be content to limit our subject to objects no nearer than 104 feet away from the camera.

For the sake of the argument we are assuming that the one-hundredth of an inch standard must be adhered to; but, obviously, as far as actual use is concerned, that is a matter that can be departed from if the operator so will. whatever the individual opinion may be on the subject of diffusion of focus and "fuzziness" in focussing, it is perhaps scarcely likely that the degree of sharpness involved in the standard alluded to will be, or need be, slavishly adhered to in the case of an enlargement of a quarter-plate up to four diameters, or 15 × 12. But it is a growing practice to employ lenses of extremely short focus, and very small plates, on purpose for subsequent enlargement, and, when the definition obtainable with lenses of the newest type is utilised to its utmost extent the results will bear enlargement to very wide dimensions. In such cases it is, of course, necessary to adhere strictly to the system of calculation we have laid down.

But it may be urged that, in view of the necessity for making this allowance in cases of enlargement, the apparent advantage of lenses of short focus in the matter of depth of focus disappears. This is far from being the case, for the increase of size of image in proportion to the focal length of the lens increases by *simple multiples*, while the depth of focus decreases by the square of those multiples. Thus, take a 3-inch and a 11-inch focus lens respectively and enlarge the result obtained by the former up to four diameters. The former will give a result which will show equally fine definition when worked at *f*-8 as the direct picture when the lens is used with a stop of *f*-32, the nearest objects in either case being 37½ feet distance; or, with the same sized stop as the 12-inch lens, it will define sharply in the enlargement objects up to nine feet four inches from the camera.—*British Journal of Photography.*

Frilling, Blistering, Melting, and Running of the Films of Dry Plates.

By W. K. Burton.

Photographers of only fifteen years standing or so will remember that one of the chief troubles met with in working dry plates in their earlier days was the frilling or blistering of the films, and this even during weather quite temperate. These faults are now scarcely ever met with in weather other than very hot, because of improvements in the manufacture of dry plates—partly, by the use of gelatines better adapted to the purpose, partly by the treatment of the emulsions with chrome alum or other hardening agent, and partly by the use of substrata; but still, in very hot weather these two defects are met with, as also these of melting and "running." All these faults I have had the misfortune to make acquaintance with, on [illegible] and in Formosa—perhaps the most oppres- [illegible] —during recent troubles. [illegible] consists in the separation [illegible] edges.

Blistering is the name given when the separation does not begin at the edges of the plate, but near the centre, the space under or within, the blister being evidently filled by endosmose.

Melting is exactly what it is called. The film actually melts in the developer, or in the subsequent washing water.

"*Running*" is a name that I have given to a phenomenon not often, but occasionally met with. The plate being set on edge to dry, the film becomes partially melted, and may actually "run" on the glass so as to produce distortion, or actually to destroy the negatives. In an incipient state there is such softness that the slightest touch will damage the film. In this case it is often attacked by insects which eat holes in it.

If these defects do not take place during development, or during the *slight* washing that is necessary immediately after development, an astringent will prevent them. Note that I emphasize *slight*. Except in so far as rapid deterioration of the next bath the plate goes into is concerned, a very short washing after development is sufficient—say 20 seconds—and many a plate is saved from frilling by not extending the washing for more than about this time, then plunging it into alum or some other astringent.

The astringent most generally used is common alum in the form of a saturated solution (about 5 per cent.) This is a very clean solution, has the effect of "clearing" (removing any yellowish or brownish stain that there otherwise might be) from the negative, and is sufficient for most purposes, but a saturated solution of *chrome* alum is more powerful in its action, particularly in preventing melting or running.

Both these substances have the disadvantage that they take a long time to dissolve, unless first reduced to a fine powder, and that they are rather recalcitrant under the pestle.

It is, perhaps, not generally known that nitrate of potassium—common saltpeter—used in a fairly concentrated solution has about the same hardening effect as common alum. This may be useful information to some, as saltpeter can sometimes be got where alum cannot.

Formic aldehyde—which is, I believe, methyl alcohol that has been treated so as to raise the proportion of oxygen—has been recommended, and I have tried it. What I used was the fluid sold commercially for disinfecting purposes, with a vaporizer. One part of this mixed with nine of water proved an effectual hardener of the film and could be mixed in a moment. With me a yellowish stain was produced. This retarded the time of printing, but the quality of the prints was found to be quite as good as with stainless negatives. Indeed the negatives resembled very much in appearance those we so often got with pyro before the days of sulphite. These were not much to look at, and took a pretty long time to print, but gave prints that could not be excelled.

In every case so far we have supposed the astringent to be used as soon as possible after development, but in one case I have used formic aldehyde with great success after fixing. This was a case in which, harden films by any chemical I knew of, which was afterwards washed out, some particularly vile insect peculiar to Formosa, would eat away the gelatine during drying. Here, by performing the very last washing in a 2 per cent. mixture of formic aldehyde, the insects were kept away. The substance apparently does not agree with their digestions, and, as it is volatile, disappearing with the water, it leaves no trace on the dried films.

Frilling is at its worst when it takes place during development, or the short rinsing that is necessary after this process. Of course if the frilling is due to over-warm solutions, the great thing is to keep everything, up to the alum bath cool, by the use of ice—the temperature not higher than 70 deg. Fahr., or better, 65 deg.

The suggestion of Mr. W. B. Bolton to substitute a saturated solution of common salt for water in mixing the developer is a good one, and frilling may often be avoided by taking advantage of it.

I have sometimes prevented frilling by substituting, for about one-quarter of the water of the developer, alcohol or methylated spirits, but a result appeared to be difficulty in getting density. The running of a bit of wax or solid paraffin round the edges of a plate before development will very often completely prevent frilling, the wax repelling water or aqueous solutions. The vegetable wax used for making candles in Japan is particularly effective, and, in using a certain brand of plate that is my favorite in every way except that frilling round the edges often occurs, I always have one of these vegetable wax candles by me during development, at any rate in warm weather.

Frilling, if it have not gone very far, may often be cured by treatment with alcohol or methylated spirits. Everything is performed, including the final washing; as usual, except that care is taken not to aggravate the frilling by allowing water to run at high velocity against the frilling edge. The plate is then placed in a dish with enough alcohol or methylated spirit in it to cover the film. The expanded frilled part will contract under the influence of the alcohol, and may often be humored, by the aid of the tips of the fingers into its proper place.

It is rather beyond the scope of what I have here set myself to write of, to consider, cases in which frilling may, with advantage be encouraged, with the object of floating the film in a complete form off the plate, to be received on another. Not infrequently I have saved a negative in this way. If the film be floated on to the second plate from water, the negative will be considerably enlarged, if from alcohol, it will be nearly exactly of its original size.—*The Photographic Times.*

The Fixing Bath.

The Fixing Bath is a subject of more importance than the average photographer considers. Probably the amateur is less guilty of error in dealing with the manipulation of the fixing bath than the professional, who uses one bath for hundreds of negatives, and only throws it away when it is the colour of ink, and is a small silver mine. Old Hypo baths are, moreover, almost certain to seriously stain the film, which is, perhaps, the most important consideration of all.

Some photographers are so in the habit of working with stained negatives that a sudden change to clean neutral grey negatives would give them the impression of under-exposure. Into the question of stain we will enter presently; meanwhile, we propose to deal with the question of strength. Many experimenters, in endeavouring to determine the proper strength of the fixing bath, have worked from a wrong basis. To soak dry undeveloped films in solutions of sodium thiosulphate, of varying strength, is a misleading procedure. For instance, a thinly-coated plate developed and washed, will, if placed in a saturated solution of Hypo, fix with great rapidity, whereas if the same film were placed dry in a saturated solution, the fixing would be abnormally slow. With thickly-coated plates a saturated bath would be out of question where the best results as regards time of fixing are required. There is also another reason why a very strong bath is to be avoided, *i.e.*, the tendency to blister the film, or cause severe frilling.

When a plate is placed in the fixing bath, a double hypo-sulphite of silver and sodium is formed, but as there are two such double hypo-sulphites, one of which is much more soluble than the other, we have to be careful that the conditions are favourable to the formation of the soluble rather than the insoluble salt. With a weak solution there is always danger of the less soluble salt, if we proceed to the other extreme and use the bath too strong, the effects upon the tender gelatine film, particularly in hot weather, are disastrous.

Again, if the fixing bath is used over and over again, under a mistaken idea of economy, or to save trouble, the haloid salts of silver accumulate in solution, and the less soluble hypo-sulphite is formed.

In fixing, therefore, these rules are important: fixing solution should only be used once, and the greatest care is necessary to make the solution of the proper strength.

The photographer whose measures are the handful and the mug is unfair to himself and the manufacturer.

The limits within which the fixing bath may be considered to be of proper strength are not very wide. The bath should never be stronger than :—

Sodium Thiosulphate	1 lb.
Water	1 quart.
Or weaker than :—	
Sodium Thiosulphate	1 lb.
Water	2 quarts.

The proper strength for rapid and efficient fixing, except in the case of chloride emulsions, is that gives first, but in hot weather and when using plates or papers especially if, coated with very soft gelatine, it may be necessary to use the weaker solution in order to avoid frilling and blisters.

C.G. J.C. In *Dry Plates.*

EXHIBITS FOR MAY.

Subject:—Clouds.

C. M. S...
1. A gleam of sunshine.
2. Rayon crepuscule.
3. Nacreous Clouds.
4. Nacreous Clouds and Rayon crepuscule.
5. Clouds forming over Perumal.

As pictures of Clouds all are very good, the best being No. 3.

As a landscape with clouds, No. 5 is exceedingly good.

The streak of light on the left of No. 1 is very strange.

6. Madura.
7. Sun and clouds over the sea.
8. Shore of backwater or tank.

No names are attached to these three and it is just as well there are not. The sky portion of No. 6 is in a terrible state of smudge and the line where th[illegible] cloud negative ended is very much too [illegible]

No. 7 is apparently [illegible]

exposed and [illegible]

No. 8

COMPETITIONS.

(Open only to Members of the Society.)

SUBJECT FOR MONTHLY COMPETITIONS IN { JULY.—*A Bird.* AUGUST.—*Bazaar Scene.*

SUBJECT FOR SPECIAL COMPETITION IN MAY "*The Gorgeous East.*"

RULES.

1. Two Special Competitions shall be held, in each year, in addition to a monthly competition.

2. The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.

3. Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.

4. Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.

5. Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.

6. A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.

7. A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.

8. The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.

9. The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.

10. If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.

11. No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.

12. Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.

13. The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.

14. Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ____________________
>
> *Member, A. P. Socy. of Madras.*

15. All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed. ... Each competing picture should have a name or title, which ... nature of the subject.

... allowed to send in more than six ... the same member may

18. The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.

19. To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.

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Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

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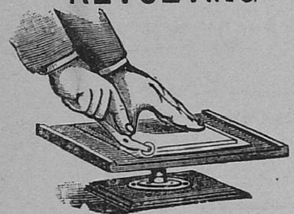

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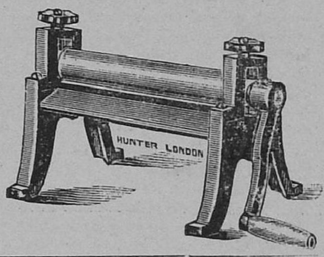

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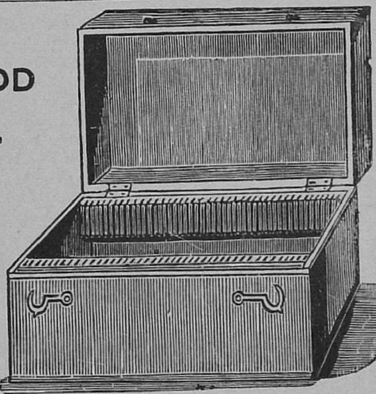

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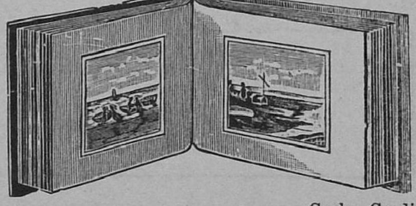

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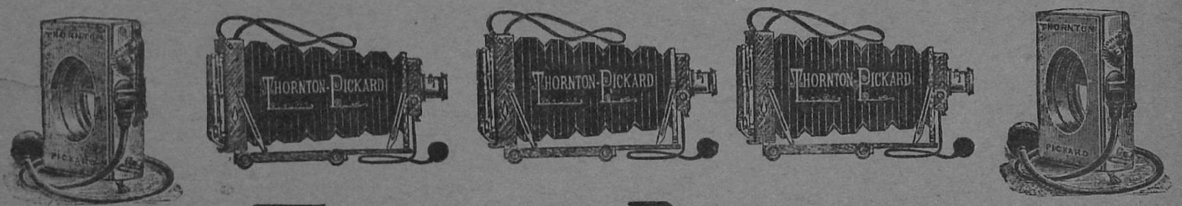

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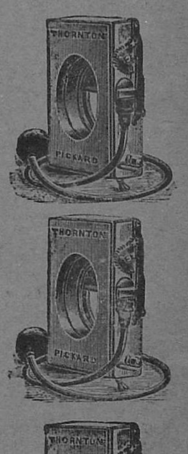

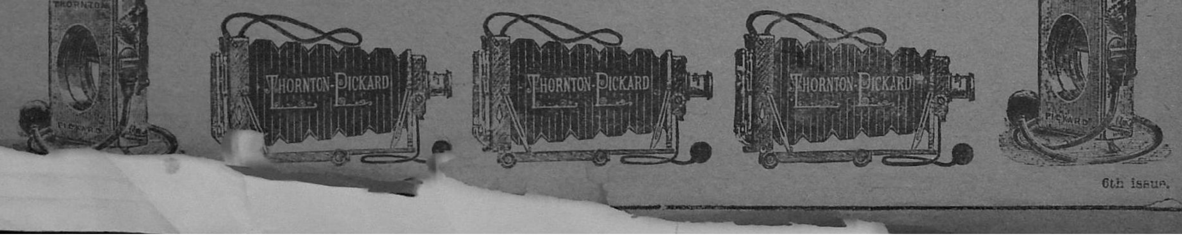

6th issue.